THE DAILY CARMELITE

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ON PAPER WINGS

Exclusive in The Daily Carmelite
by...
FREDERICK O'BRIEN

FORECAST BY HERBERT HOOVER, AUG., 11, 1928:

"We in America today are nearer the final triumph over poverty than ever before in the history of any land. The poor-house is vanishing from among us. We have not yet reached the goal, but given a chance to go forward with the policies of the last eight years and we shall soon with the help of God be in sight of the day when poverty will be banished from this nation."

In Los Angeles county twelve times as many families are asking county alms as in previous summers. In Montana, you can buy excellent farming land for fifty cents an acre—back taxes. Hoover is not to blame. But, as he attributed prosperity to Republican politics, he must recall his prophecy of three years ago. The policies of eight years, from Harding to Hoover, caused disaster.

¶ ¶

PUSS-IN-BOOTS Rolph, governor, is getting the whole Rolph family at the State feed trough. His one regret is that they're so few jobs that pay well. He is coining new ones of State gold.

¶ ¶

THE first woman judge in New York is fired for harshness to unfortunate women prisoners. Woman's cruelty to woman makes countless men so worn.

¶ ¶

MORE than five million autos are dangerously old and worn. A neighboring lad of eighteen has a *Leaping Lena*, eleven years of age, costing him twelve dollars. In universities are thousands of such cars. They kill and maim many; they are the lice of highways, the vice of students.

¶ ¶

CROONER Rudy Valee has wed again. The girl has courage to compete with thousands of croonees.

¶ ¶

LINDBERGH'S father, a Minnesota congressman, was called bad names by regular politicians, Dotters of the American Revelation. He was a radical. Books he wrote are missing from the St. Paul public library. In building reputations for dynasties, it is, often, necessary to destroy evidence that the founder was queer.

Catherine Seideneck's Exhibit...

Reviewed by ELEANOR MINTURN JAMES

A GERMAN VILLAGE

Wistful without ever being melancholy, gray-toned but warm with dormant color, is the way of Catherine Seideneck's pastels now on exhibition at the Ruth Waring Studio, Eighth and San Carlos. Through habitual grays there breaks an occasional bright accent of jade green, white, orange, cardinal red. Gray-dove gray, muave grey, or what have you, fascinates this painter. In the heart of uniformly negative color she delights to center bright indicative notes, in her painting—in her life.

With the Carmel mountains now all parched and tawny, Catherine Seideneck says she longs, there at the new Seideneck studio up the valley, for for bright, contrasting color. And in the rural patio under the liveoaks by the canyon, she has made sure of color. Besides the decorative old oxen yoke, quaint lanterns with bright brass bands, Holland tankard, there is a gay border of cerise and lemon-colored portulaca, sapphire-blue glazed jardinieres, orange-striped porch rugs, fruit bowls with purple plums and peaches, salmon-pink gladiolas, potted Jerusalem cherry plants.

In her painting, she breaks the gray of an old Venice street with the cardinal red and white of ecclesiastical robes in a religious procession, "red coats" of the

CONTINUED ON LAST PAGE

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Personalia

Mrs. Pauline G. Schindler and her son Mark are stying with Mrs. R. F. Seymour on Carmel Point.

Miss Moira Wallace is having open house every Saturday afternoon at her studio over the former Theatre of the Golden Bough. She is engaged in portrait work this summer and has just finished a picture of Mr. John Reinhardt, nephew of Doctor Aurelia Reinhardt, president of Mills College.

Mr. John Cooper, artist and composer, is visiting his sister, Miss Mina Cooper, at her cottage on Monte Verde and Tenth.

Mr. Jacques Schnier, eminent young sculptor of San Francisco, is sending an exhibit of his sculpture and drawings to the Candide Gallery on Sixth and Junipero. The opening will be August first.

Mr. Donald Thompson, son of Mr. W. F. Thompson, of Pebble Beach, will attend the University of Oregon at Eugene this fall. Mr. Thompson, senior, is opening his Modern Shoe Service Store on Ocean Avenue and San Carlos next week.

Miss Edith Chiluer, of Long Beach, is a guest of Mrs. Grent Wallace this week. They drove Mrs. Mary Young Hunter to San Francisco yesterday where she entrained for British Coumbia. She is spending the summer there in company with Colonel and Mrs. Clair Foster.

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Carmel Day by Day

By THE GADFLY

Up and anon. Thoughts while meandering. Village seething with Rodeo gossip. Parlance of the Covered Wagon on the lips of many. Crowds returning from the Lettuce-Mecca where humans go primitive for four days and four entire nights. Some acted up to the whole bunch of naked instincts. Another chance for the long-suffering merchants to do some financial extraction. Ride 'em, food purveyors, ride 'em. Bust 'em, ye hotel buckaroos, bust 'em. Rope 'em, groceterias, rope 'em—the city folks have come tu town. Yip. Boy howdy—I've gone plumb rodeish. I've joined the manic-depressive gang. I'm inoculated with the spirit of the Wild and Wooly West. Well, that's that.

A bag of cadaverous goods on a bench with very little semblance of rationality left. Friend trying to persuade him to walk. Friend only one degree less in alcoholic content. And some people rave against the idea of a simian ancestry. The very idea. Did you ever see a monkey drunk? Don't get me wrong. I mean the type with the caudal appendage. We wore out ours sitting down watching honest-to-goodness monkeys work. Some of us are still sitting. Oh, um—I just must stop reading that Darwin volume. It makes me so retrospective. And besides, I shouldn't get so plebeian.

Sun is again sinking. Poor thing—let 'er sink and give the boot-leggers a chance to enter their *coup d'etat* in order to cater to the liquidy-tendencies of the Saturday night "usuals." The soft glow of eventide chooningly envelops the pine-clad mound of Lobos and lulls the village of the Mission to slumbrous repose. Excepting for an occasional screech from inebriated night owls and the heavy tread of our Lncoln-typed *gendarme*. See you anon.

OPEN CLASS AT DRAMATIC WORKSHOP

The Tolmie-Delker Dramatic Workshop are having open class on Monday from ten to twelve at the Greenroom of the Studio Theatre.

This will give those interested some idea of the work being done. The child's approach and the means employed in creating and developing a plot and also in the working out of given plots.

There will be no attempt made to give finished productions but merely to observe the children at work.

THE DAILY CARMELITE

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J. A. COUGHLIN ..... *Editor and Publisher*
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CONTEMPORARY MUSIC IN CARMEL

by MARY LINDSAY-OLIVER

It would be difficult to find even in the metropolis any larger contribution of important contemporary music to the programs of a short period than those which have so far comprised Carmel's season this summer. It is evidence of this community's interest in progressive creative effort, and perhaps its apparent belief in the modern genre as an important, though transitory, expression in this age of movement does make for an exceptionally interesting audience. This attitude is important to musical evolution; indeed to all art. For though much contemporary expression has the element of bizarre and ugliness through which the world has recently come, there are today signs unmistakable as to the possible ultimate to which the greater freedom and experimentation will lead. Water is the symbol of Soul. It is never static. It moves—flows—saturates. Forms that have constantly become impressed may serve as vehicles for their time or age but the more they show concreteness the less is the soul liable to find accelerated expression them. Rather must the spiritual strength of inspiration—the effort to become "Being"—shatter that which would confine or imprison it. And while recognisable form remains a vehicle better adapted to the understanding of the many, it is not in any sense the only way in which to convey the message—if message there be!

Einstein has stated as his own experience that "imagination is more important than knowledge. For knowledge is limited, whereas imagination embraces the entire world stimulating progress, giving birth to evolution." Hence, knowledge in music is only as far as its age of development, and imagination is necessary to carry it further. Perhaps Carmel stimulates imagination! Nothing is more fundamentally scientific than the vibrations of musical tone. Sound is actual creation! Even the single tones of the human voice have been so registered by Mary Watts Hughes' clever invention of the Idophone that symetrical patterns and flowers of great beauty have been formed in such a way as to suggest infinite possibilities in the creative sphere of sound. Who, then, shall say to what end pure music may reach? By this I mean pure striving of the soul, not material noises. It is therefore, a privileged opportunity to hear the work of those who are experimenting or trying to express through sound.

Among immediate contemporary offerings will be the Pizzetti Sonata for violin and piano Kathleen Parlow and Margaret Tilly are giving this evening which has an added interest in the recital by its first exponent in America; who, with Ernst Consolo was chosen by Pizzetti to give its inital presentation in New York. Its Italian composer is also a critic who is quoted.

Other artists and art presented in the Denny-Watrous Gallery have added to the contributions. Most important have been the larger contemporary works given on the programs of the Brosa Quartette, comprising the American premiere of vanDieren's sixth Quartet which the Brosas chose to give here rather than anywhere else in America. On their last program Tuesday evening they will present the Stravinsky Concertino that received its production only last week at Mills College. Dr. Leigh Henry of England, who is lecturing at Mills and is the authorised biographer of Stravinsky, mentioned this work in his interesting article on the composer in last Sunday's "Examiner." On Tuesday's program are also Ravel's Quartet in F major, and a quartet by Szymanowski the Polish composer who is reported to be an invalid, now living in Switzerland, will be given. On the previous programs the Brosa Quartette have played us "Rispetti e Strambolli" by the Italian, Malipiero and the only string quartet by Debussy. Of all these Debussy and Ravel represent the "impressionistic" writers and the others the more neo-romantic group who have come forward since with their "abstracts," their "atonality," and their "polytonality," consciously or unconsciously!

Added to these will be another important presentation early in August—a sonata for 'cello and piano by one of the original "Six" of the younger French group—Honegger, the brilliant, vital and vivid composer of Pacific 231 which is an orchestral treatment of the spirit of a locomotive. The contributor of this interesting event will be Frederick Preston Search, who is also known as a composer both here and in Europe.

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SEIDENECK *from page one*

annual Corpus Christi festival, with high, preceded by black and white gowned choir boys, biblical characters, St. Andrew, St. John. Sense of motion is one of the charms of this pastel. The suggested movement, the painter said, was managed by careful study and deliberate rendering of refracted edges.

Or it's green and white, as in the gray mist of her old German hilltop, far above the distant village roofs and bell-tower. For the tall guardian spruce, its drooping branches heavy-weighted with melting snow, the first snow of the year, shows through tellingly the clear blue green of its boughs.

By an accent of green here, of orange there, in the midst of soft, pervasive grays, she makes a rare portrait of an old Saxony town. This was a prize picture, painted from a *pension* window—because it was bitter cold outdoors—with the black corner of the iron balcony, together with the quaint street lamp, figuring to great artistic advantage in this very individual composition. The sleepy facade of an old German house at the cross roads. One cobbled street branching off towards the misty woods where lumber wagons come clattering along ,the other brightened by children in peasant costume skipping towards the center of the Saxony town. This is painted *con amore* by one who has known how to paint since she saw behind the curtained soul of an old German village.

Europe with its grays gladdened the heart of this painter, grays which harbored submerged blue, rose, muave. The building materials of the Old World were largely gray; the grays of old German towns, so different from the grays of Venice. Catherine Seideneck has a feeling for materials—cobble-stones, the wood that has gone to make boats, sail cloth, rock, iron. She delights not so much in their tactile values or the way light strikes them as in their bulk, their determining characteristics, especially their artistic capacity. And how she can draw! Her Venetian bridges, old German buildings, campanile, Italian stairways, have reassuring substance. They are, if you care to peer closely, three dimensional—and so are her boats.

Boats—Dalmatian lumber boats, Italian fishing smacks, canal boats—intrigue her by their patterns, by their personal idiosyncracies dictated by their particular occupations.

With Catherine Seideneck pastel is the glove to her hand. Her pastel work is to oil painting as poetry is to prose—the comparison is not original. As someone said of Whistler, taste and tact take the place of vigor. Highly individualistic she goes her own lyric way. Hers are minor melodies with snatches of a gay aria.

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